

Production No. 7G11__

The Simpsons

"Bjorn To Be Wild"

Written by

John Swartzwelder

Created by
Matt Groening

Developed by
James L. Brooks
Matt Groening
Sam Simon

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20TH CENTURY FOX TELEVISION
10201 W. Pico Boulevard
Los Angeles, California 90035

REVISED TABLE DRAFT

Date 8/31/89

THE SIMPSONS
"Bjorn To Be Wild"

Cast List

HOMER.....DAN CASTELLANETA
MARGE.....JULIE KAVNER
BART.....NANCY CARTWRIGHT
LISA.....YEARDLEY SMITH
PATTY.....JULIE KAVNER
SELMA.....JULIE KAVNER
SECURITY GUARD.....HARRY SHEARER
WAITER #1.....EVERYONE
WAITER #2.....EVERYONE
WAITER #3.....EVERYONE
WAITER #4.....EVERYONE
WAITER #5.....EVERYONE
COUNTER GUY.....HARRY SHEARER
BJORN.....
HELEN LOVEJOY.....MAGGIE ROSWELL
LENNY.....DAN CASTELLANETA
ANOTHER WORKER.....HARRY SHEARER

MARGE'S AFFAIR

BY

JOHN SWARTZWELDER

ACT ONE

FADE IN:

INT. SIMPSONS' KITCHEN - EARLY MORNING

Scene 1

A pancake flies up into the frame and flips over. We follow it as it drops down, landing on the griddle. WE CUT WIDER and see Bart and Lisa busily making a special birthday breakfast for Marge. Lisa is watching the microwave intently. Bart is making pancakes and HUMMING a jaunty tune. Enthusiastically he spoons batter onto the griddle, dripping batter with every move. He then flips the flapjacks with a spatula, sending them into the air and missing a few.

LISA (V.O.)

This is going to be the best birthday
breakfast Mom ever had.

Bart scoops a pancake from the griddle and puts it on the top of a huge stack of pancakes already made.

BART

You think that's enough for her?

LISA

Maybe one more.

The microwave's BELL sounds. Lisa opens the door and pulls out a microwave cake. She starts preparing the frosting for mixing.

Scene 1 (CONT)

LISA

I hope she likes the presents we got her.

BART

Well, I know she'll like mine. Who wouldn't like a bottle of real French perfume?

Bart reaches under the counter and produces a gallon jug of perfume which has a generic label "French Perfume" on it.

BART (CONT'D)

All of the way from Gay Paree. Four bucks, plus tax.

LISA

Well, I think she's gonna like my hand-made birthday card better.

BART

Big deal... spray-paint, glue and macaroni.

Lisa produces a large macaroni mosaic that is extremely elaborate. It's a copy of "Whistler's Mother" with Marge in a rocking chair. It says, "I Love You Mom, By Lisa." Lisa begins mixing the frosting with an electric mixer.

BART

Dibs! I get to lick the beaters.

Lisa turns off the mixer. Bart, unable to resist the frosting, grabs the still-whirling mixer and tries to lick it. His tongue gets caught.

BART

Hep! Hep! My ungue!

Scene 2

INT. MASTER BEDROOM

Homer and Marge are sound asleep in bed. The door CREAKS open and Bart, Lisa and Maggie all tiptoe quietly in, carrying the breakfast tray laden with pancakes.

BART & LISA

(TOP OF THEIR LUNGS) Happy birthday!

HOMER

(SHRIEKS) Huh? Whuh?

LISA

Here's your birthday breakfast!

Marge and Homer sit up in bed.

MARGE

(YAWNS; THEN TOUCHED) Well, isn't this nice?

HOMER

It's my birthday?

LISA

No!

HOMER

My birthday? This is my birthday?

MARGE

(A LITTLE COLDLY) No, Homer. It's mine.

BART

You don't even know your own wife's birthday, man? Get with the program.

Scene 2 (cont)

HOMER

(PANIC SETTING IN RAPIDLY) Well of course I know! Sure! It's her birthday. (TO MARGE) You really thought I forgot, didn't you?

BART

What'd you get her, Dad?

LISA

Yeah, what did you get?

Homer gets out of bed and begins hurriedly putting on his clothes.

HOMER

(STALLING) Huh... a very thoughtful gift. But it's a surprise.

(STRETCHING) You know it's such a beautiful morning, I think I'll take a little stroll around the block.

Homer sidles out the door. We hear SFX: RAPID FOOTSTEPS GOING DOWNSTAIRS AND OUT THE FRONT DOOR. CAR DOOR SLAM. ENGINE STARTING UP. CAR SCREECHES OUT ONTO THE ROAD, SPRAYING GRAVEL AS IT ROARS AWAY.

LISA

I think he forgot, Mom.

EXT. SPRINGFIELD MALL - A FEW MINUTES LATER

Scene 3

Homer's car SQUEALS to a stop, parking illegally at the mall's entrance. A number of OLD PEOPLE are getting their morning exercise walking around the mall. Homer gets out and rushes at the locked metal gate in front of the mall's main entrance.

Scene 3 (CONT)

HOMER

(IRRITABLY) Oh, no. Come on, come on!

Open up!

The mall's gate is finally opened by a SECURITY GUARD.

SECURITY GUARD

Good morning, consumers. The
Springfield Mall is now open for your
spending needs.

Homer, pushing aside all the old people, bolts inside.

INT. MALL - CONTINUOUS

Homer walks through the mall past several stores. First
it's the "International House of Answering Machines."

HOMER

(SHAKING HIS HEAD) No.

CAMERA PANS with Homer to "The Jerky Hut".

HOMER (CONT'D)

Too salty...

CAMERA PANS with Homer to "The Ear Piercery".

HOMER (CONT'D)

Nah...

CAMERA PANS with Homer to "The Caramel Corn Warehouse".

HOMER (CONT'D)

Too corny...

CAMERA PANS with Homer to "Girdles 'N' Such, Fancy
Lingerie". Homer looks in the window for a moment,
MURMURS approval, then goes inside.

INT. GIRDLES 'N' SUCH, FANCY LINGERIE - CONTINUOUS

Homer holds up a short nightie that has three holes cut out
of it in very important places.

HOMER (CONT'D)

Scene 3(cont)

(TO HIMSELF) Nah. Too impractical.

He holds up another nightie. It has one enormous hole in the center.

INT. SIMPSON LIVING ROOM - A LITTLE LATER

Scene 4

Marge is on the phone with her sisters PATTY and SELMA.

MARGE

(INTO PHONE) Yes, Patty, he's out
buying me something right now.

INTERCUT WITH:

PATTY AND SELMA

Patty is talking on the phone as Selma sits next to her on the couch, smoking and knitting.

PATTY

(INTO PHONE) Oh, Marge. He never gets
you anything you want. He always gets
something for himself.

SELMA

(TO PATTY) Like the tackle box.

PATTY

(INTO PHONE) Remember when he got you
the tackle box?

SELMA

(TO PATTY) And Connie Chung.

PATTY

(INTO PHONE) And when he "surprised"
you with the Connie Chung calendar? (TO
SELMA) Thank you, Selma.

BACK TO MARGE

Scene 4 (CONT)

MARGE

(INTO PHONE) I'm sure he doesn't do it
deliberately.

INT. THE JOCK SHOPPE

Homer is eyeing a sharp-looking sixteen-pound bowling ball
that is on sale.

HOMER

(APPRECIATELY) Ooooooh!

INT. SIMPSON LIVING ROOM - CONTINUOUS

Marge is still on the phone with her sisters.

MARGE

(INTO PHONE) Well Homer and I had a
lovely dining experience at Chez
Pierre... or the Rusty Barnacle is
nice...

PATTY

(INTO PHONE) No, no, no. We want to
take you someplace fun. The Singing
Sirloin.

MARGE

(INTO PHONE) Oh... the place where the
waiters sing.

SELMA

(INTO PHONE) Mmm-hmm.

MARGE

(INTO PHONE) That'll be fun... again.

Scene 5

INT. SIMPSON HOUSE - FOYER - A LITTLE LATER

Homer comes in the front door. He sees Marge drinking coffee in the kitchen. He edges quickly to the hall closet, trying to keep the large package he is carrying out of sight.

MARGE

Homer?

HOMER

Be right there.

Homer pushes the package into the top of the closet with a GRUNT, then joins Marge in the kitchen. He WHISTLES "The Hall Of The Mountain King."

MARGE

Homer, we're having dinner tonight at the Singing Sirloin.

HOMER

Ah, sounds delightful. Just you and me and the balladeers.

MARGE

And the kids.

HOMER

Fair enough.

MARGE

... and my sisters.

HOMER

(ANNOYED GRUNT)

EXT. "THE SINGING SIRLOIN" - NIGHT

Scene 6

The marquee outside reads, "Home of Ballads and Salads". The logo is a steak singing with a microphone a la a young Frank Sinatra.

Scene 6 (CONT)

INT. "THE SINGING SIRLOIN"

OLD MAN WINFIELD and OLD LADY WINFIELD are holding hands and smiling as a quartet of WAITERS sing at their table.

1ST WAITER QUARTET

(SINGING) Oh, how we danced, on the
night we were wed...

CAMERA PANS TO ANOTHER TABLE

A HUSBAND and his very pregnant WIFE are sitting at the table smiling shyly as a QUARTET begins singing to them.

2ND WAITER QUARTET

(SINGING) She's having my baby...

CAMERA PANS TO ANOTHER TABLE

A MOROSE GUY with a three-day beard growth is scowling into his beer as a QUARTET begins singing to him.

3RD WAITER QUARTET

(SINGING) Take this job and shove it,
I ain't workin' here no more...

CAMERA PANS TO ANOTHER TABLE

A MIDDLE-AGED GROUP OF PEOPLE, dressed in black, sit at a table. The women are wearing black veils and wracked with grief.

4TH WAITER QUARTET

(SINGING) Nearer My God To Thee,
nearer to thee, nearer to thee...

CAMERA PANS TO SIMPSON TABLE

Scene 7

Marge, Homer, the kids, Patty and Selma are all seated around a large table. Marge is seated between her sisters and Homer is on the other side of the table. Dinner is over (except for Homer) and a birthday cake has been placed on the table. The kids are watching with tremendous repressed excitement as Marge opens the presents they have bought her. Lisa's "Whistler's Mother" portrait is on display. Marge is opening Bart's bottle of perfume.

Scene 7(cont)

MARGE

Oh, perfume.

Marge **SNIFFS** it. Her eyes water and her head **SNAPS** back.

MARGE

Mmmm... pine. Thank you, Bart.

BART

You're welcome.

PATTY

(TO MARGE) Thirty-four years old.

SELMA

(LOW, TO MARGE) Time enough to start
over with a new man.

PATTY

(LOW, TO MARGE) Someone who eats with
his mouth closed.

Homer's mouth is full, food is spilling out of it.

HOMER

What's that, Patty?

PATTY

Nothing. Finish your steak. (LOW)
Look at him wolf down that gristle.

SELMA

(LOW) It's an accident waiting to
happen.

PATTY

(LOW) Do you know the Heimlich
Manuever?

Scene 7 (cont)

SELMA

(LOW) No.

PATTY

(LOW) Good.

Both CHUCKLE. Homer finishes eating.

Scene 8

LISA

(TO BART) I think she likes my present better.

BART

Does not.

LISA

Does too.

BART

Does not.

LISA

Does too.

BART

Does not.

LISA

Then how comes she's not putting any of your perfume on?

BART

Yeah. Hey, Mom. How come you're not putting on any of my perfume?

MARGE

Uh... I'm saving it for a special occasion.

Scene 8 (cont)

BART

What the hell are you talking about?

There's gallons of it.

HOMER

Bart!

MARGE

But this occasion is already so special
if we made it any more special, we
might end up making it less special.

BART

Gotcha. (TO LISA) I told you she
liked mine better.

LISA

Oh, brother.

HOMER

(AMIABLY) Hold on! Hold on now! Your
mother hasn't opened my present yet.

Scene 9

Homer signals to a quartet of waiters to come to the table. He holds the box out over the table towards Marge. As Marge reaches for it, the bowling ball inside falls through the bottom of the box and imbeds itself like a cannonball in the birthday cake. All the lighted candles but one are buried and snuffed out. Before anyone can say anything, we hear a **PITCHPIPE** and four **WAITERS** appear next to the table and begin **WARBLING** away happily.

5TH QUARTET OF WAITERS

(SINGING) Happy birthday to you!

Happy birthday to you! Happy 33rd

birthday, Mrs. Homer Simpson... Happy

birthday to yooooo!

Scene 10

The whole table is silent. Homer removes the ball and starts wiping it off.

HOMER

Don't worry. It has a diamonite
finish. This frosting will come right
off. Beauty, isn't she?

Marge is staring daggers at Homer.

MARGE

Well, it's hard for me to judge
(ANGRILY) since I've never bowled in my
life.

HOMER

(PLAYFULLY) Well, if you don't want
it, I know someone who does.

Marge **SNORTS**, blowing out the one remaining candle.

FADE TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

Scene 11

INT. MARGE & HOMER'S BEDROOM - THAT NIGHT

Marge is lying in bed, immobile, staring at the ceiling.
Homer is sitting on the edge of the bed, talking to Marge.

HOMER

You always say we should talk. That we shouldn't keep things in. Well, I'm trying to talk. I'm talking right now. But I'm going to stop in a second. So, please say something back. I am going to stop... now. Your turn.

MARGE

You bought that bowling ball for you, not for me.

HOMER

What? No...

MARGE

The holes were drilled for your fingers.

HOMER

(DEFENSIVELY) Well, I wanted to surprise you. I couldn't very well chop your hand off and bring it to the store, could I?

Scene 11 (cont)

MARGE

You never intended for me to use that ball.

HOMER

Well, if that's how you feel, I'll take it back.

MARGE

You can't take it back. You had your name engraved on it.

HOMER

So you'd know it's from me!

MARGE

(GRIM) Homer, I'm keeping the ball. For myself.

HOMER

(TAKEN ABACK) What? But you don't bowl!... whoops.

MARGE

(GRIM) I'm keeping it and I'm going to use it. Thank you for the present, Homer.

Marge shuts off the light.

HOMER

(PAUSE) Well... you're welcome, but I'm a little confused...

Scene 12

INT. BARNEY'S NEW BOWL-A-RAMA - THE NEXT AFTERNOON

Marge enters the alley carrying her bowling ball clumsily in her arms. She looks around in bewilderment. SFX: THUMPING OF BALLS, CLATTERING OF PINS. There is a sign that says "Beginners Welcome." She walks up to the counter, where a sign says "We have a deal with the bank. They don't offer you fine value for your bowling dollar, and we don't accept checks." The GUY behind the counter is spraying the insides of bowling shoes. Marge catches his eye.

MARGE

(HOLDING UP BALL TENTATIVELY) Excuse

me... where do I throw this?

The counter guy jerks his thumb over his shoulder at the lanes.

COUNTER GUY

Over there.

MARGE

Thank you.

Marge starts to walk towards the lanes, raising the ball over her head with both hands, getting ready to heave it. The counter guy calls her back.

COUNTER GUY

Wait a minute. You'll need a lane.

MARGE

No, thanks. I'm just here out of spite.

The counter guy points to a small sign that says "You Can't Bowl Without A Lane."

COUNTER GUY

Can't bowl without a lane.

MARGE

Well... all right.

Scene 12 (cont)

COUNTER GUY

Smoking or non-smoking?

MARGE

Non-smoking, please.

COUNTER GUY

That would be an even-numbered lane.

I'll give you number fourteen.

MARGE

Fourteen sounds fine.

The counter guy tears off a scoresheet and hands it to her.

COUNTER GUY

Here. You keep score on this. What
size shoes you wear?

MARGE

(PRIMLY) Never you mind.

Counter guy points to a sign which reads, "You Can't Wear
Street Shoes On the Lanes."

COUNTER GUY

(PATIENTLY) Can't wear street shoes on
the lanes. You gotta rent bowling
shoes. Size please?

MARGE

Thirteen. Double A.

Counter guy hands her a pair of shoes, one larger than the
other.

COUNTER KID

This is the closest I've got. A nine
and a fifteen.

Scene 12 (cont)

MARGE

Thank you.

LANE 14

Scene 13

In the background a tall blond man, BJORN, gracefully rolls a strike. Marge is finishing putting on her shoes.

MARGE

(TO HERSELF) A little warm and moist.

(ANNOYED MURMUR).

She picks up her ball in both hands and steps up onto the lane. She walks up to the foul line, looks around with a "Is this right?" expression on her face, then -- with both hands -- tosses the ball into the air in the general direction of the pins. The ball THUDS onto the lane, bounces a couple of times and wobbles down the lane, knocking over the "7" pin. Marge looks at the lane next to hers as Bjorn gets another strike and a small cluster of GROUPIES CHEER. Marge picks up her ball and tries again. The ball goes exactly to the same spot. She then enters her score on her scoresheet.

MARGE

(WRITING) One.

In the lane next to hers, Bjorn throws another strike and the groupies CHEER. Marge watches as Bjorn's OPPONENT hands over a small pile of money to Bjorn and exits, head down.

BJORN

(TO GROUPIES - THICK ACCENT) So -- one hundred and twenty pins later, I am the better man.

The contest over, the groupies begin to disperse and Bjorn notices Marge.

MARGE

(TO HERSELF) Well, I don't see what he's doing that's so different from what I'm doing.

Scene 13(count)

Marge walks smartly up to the foul line, steps, and chucks the ball in the air, a little higher this time. It comes down in the gutter, bounces into Bjorn's lane and knocks over his "7" pin.

MARGE

(EMBARRASSED) Oh!

Their eyes meet.

CLOSE-UP - BJORN'S FACE

He is looking at her with a heavy-lidded lounge lizard expression.

NEW ANGLE

Bjorn retrieves Marge's ball from the ball return and brings it back to her.

MARGE

I'm awfully sorry.

BJORN

Entirely my fault. (PAUSE) It is nice
to meet you... (LOOKS AT HER BALL)...
Homer.

She takes the ball from him.

MARGE

(FLUSTERED) Oh, no. Homer is my...
ball's name. I'm Marge.

Bjorn places his hand on hers, which is on the illuminated scoring table, and runs the tips of his fingers over it.

MARGE

(SLIGHT SURPRISED GASP)

We see their hands project on the overhead scoreboard.

Scene 14

BJORN

Your fingers are so slender, so
feminine. They are far too tapered for
the ball you are using. You need
something lighter and more delicate.
Here, use my ball.

He holds out his ball to her. She backs away a little.

MARGE

No... no thank you, Mr... uh... (LOOKS
AT THE NAME ON HIS BALL)... Brunswick.

BJORN

Call me Bjorn... Marge.

MARGE

I'll just use my ball.

BJORN

(PHILOSOPHICALLY) As you wish. Many
people have senseless attachments to
heavy, clumsy things such as this
"Homer" of yours.

His face moves uncomfortably close to hers. His eyelids
and lower lip droop senuously.

BJORN (CONT'D)

May I ask you a bold question?

MARGE

Sure.

BJORN

You are new to this, aren't you?

Scene 14 (cont)

MARGE

Yes.

BJORN

You've never bowled before.

MARGE

That too.

BJORN

Then I will teach you.

MARGE

Oh, I wouldn't want to trouble you.

BJORN

Not at all. I am a professional.

Helping young bowlers is my job. And

in your case, it is also my great

pleasure. Please... roll the ball for

me. Let me see your form.

MARGE

Well, all right. But I'm not very

good.

Marge picks up her ball and heaves it. It follows the same trajectory, and knocks over the "7" pin.

MARGE

I can hit that one pin all right. But

the rest of them don't even wobble.

BJORN

I think I can help you. Pick up your

ball.

Marge picks up her ball.

Scene 15

BJORN

Relax.

She slumps. He picks her up like a ballet dancer lifting a ballerina. Marge **SQUEAKS** with surprise. He sets her down almost in the next lane.

BJORN

Now throw!

MARGE

But...

BJORN

Throw, damn you!

Marge heaves the ball. It **THUDS** on the lane. As a result of her new starting point, it knocks down all the remaining pins.

MARGE

(GASPS) Why, you're a very good
teacher Mr....

BJORN

I said, Bjorn.

Marge's face is flushed with triumph. A few strands of her hair are dangling in front of her eyes. She brushes them aside, girlishly. They flop back. Bjorn reaches up, suavely licks the entire palm of his hand, and pastes the hairs back into place.

BJORN

Yes, I can teach you many things.

Things you have never dreamed of. Such
as how to make the 5-7-10 split, which
frame is considered the beer frame, and
why a strike is better than a gutter
ball.

Scene 15 (cont)

MARGE

Oh dear. I didn't realize there was so much to this game. What do you charge for lessons?

BJORN

(LIKE CHARLES BOYER) Twenty-five dollars.

MARGE

Twenty-five dollars!

BJORN

It is a forty-dollar value.

MARGE

Oh. Well... all right. When do we start?

BJORN

We have already begun.

INT. SIMPSON KITCHEN - CONTINUOUS

Scene 16

Homer and the kids are sitting at the table. Homer sets a pizza carton down and opens it.

HOMER

(NERVOUSLY) Now this is living, eh kids? Hot pizza... the food of kings.

LISA

Don't be scared, Dad. It's not so hard taking care of us.

Scene 16 (cont)

HOMER

Lisa. I'm not scared. I think this is a great chance to spend some time with you kids. Your mother always gets to be alone with you and now it's my turn.
(LONG BEAT AS THEY EAT) Does the time always drag like this?

INT. BOWLING ALLEY - CONTINUOUS

Scene 17

Bjorn is crouching on the alley, feeling it with his hands in a highly sensuous manner. Marge is watching him.

BJORN

(SENSUOUSLY) First you must get to know your lane. Feel the slickness. Feel the satiny finish. Caress it. Experience it. Love your lane -- go ahead -- I won't look.

Marge gets down on all fours and starts getting to know her lane.

MARGE

Oooh. Quite smooth, isn't it?

INT. SIMPSON KITCHEN - A LITTLE LATER

Scene 18

Homer and the kids are still at the table. The pizza carton is now empty.

LISA

Mmm! Delicioso!

BART

(LICKING HIS FINGERS) My compliments to the delivery boy.

Scene 18 (CONT)

HOMER

Okay. We've eaten and eaten well.
What else do we have to do? Let's
check the list your Mom left us.

Homer looks at the list.

HOMER (CONT'D)

Eat.

Homer checks it off.

HOMER (CONT'D)

Ooh. Clean up. Now don't worry,
everybody. This'll be a breeze if we
all pitch in.

Homer closes the pizza carton and hands it to Bart. The
table is now perfectly clean. Bart hands it to Lisa. Lisa
hands it to Maggie, who is in her highchair. Maggie hands
it to Lisa who hands it to Homer. Homer hands it to Bart.
Bart throws it in the garbage.

HOMER (CONT'D)

All right. Now we'll... (CHECKS LIST)
put Maggie to bed.

INT. MAGGIE'S BEDROOM

Scene 19

Maggie is in her crib. Homer, Bart and Lisa sing a
lullabye.

HOMER/BART/LISA

(SINGING SWEETLY) "Lullabye and good
night, go to bed and sleep tight, close
your eyes, and start to yawn, pleasant
dreams until the dawn."

Maggie drifts off to sleep, but SUCKS her pacifier
occasionally.

Scene 19 (CONT)

HOMER

(YAWNS, THEN) You know, I may catch a
little snooze myself. (SMACKS LIPS
SLEEPILY)

EXT. BOWLING ALLEY - PARKING LOT

Scene 20

Bjorn is walking Marge to her car. The moon is shining
down.

BJORN

I believe everyone has the perfect
bowling form locked up inside of them.
I will devote my life to finding yours.
This, then, is my vow.

MARGE

For twenty-five dollars?

BJORN

I told you it was a forty-dollar value.

INT. SIMPSON LIVING ROOM - CONTINUOUS

Scene 21

Homer is asleep in bed, **SNORING** loudly. Marge enters from
the bathroom in her nightgown, looks at him guiltily and
climbs into bed.

MARGE

Homer... Homer.

HOMER

(HALF ASLEEP) Ahhh... ahhh... How was
the bowling?

MARGE

It's a very challenging hobby.

Scene 21 (cont)

HOMER

(CHUCKLES SLEEPILY) Sport, dear, it's
a sport.

MARGE

Mmm-hmm. But I think I'll do much
better tomorrow night.

HOMER

You're going back?

MARGE

Sure, if you don't mind taking care of
the kids, again?

HOMER

(CONFUSED) No, I don't mind.

MARGE

Goodnight, Homer.

INT. BOWLING ALLEY - NEXT NIGHT

Scene 22

Marge is looking a little more proficient now. She GRUNTS as she bowls and MURMURS excitedly as she knocks over nine pins. As she waits for her ball, Bjorn is next to her. He grabs her hands and brings them over the automatic hand-dryer. Their eyes meet. His are smouldering. Hers are confused. We begin a MONTAGE of sensuous, slow-motion EXTREME CLOSEUPS, reminiscent of "9-1/2 Weeks."

A. Marge's hand held by Bjorn underneath the automatic hand-dryer.

B. Bjorn opening the zipper on his bowling bag, revealing the shiny ball inside.

C. Bjorn putting a glove on to his hand, finally pulling it tight with his teeth.

D. Bjorn's hand removing Marge's street shoes, only to re-enter the frame and put on her bowling shoes.

E. Marge's hand in Bjorn's as he shows her how to grip the ball.

Scene 22 (cont)

F. Marge's hand in Bjorn's as he shows her how to throw the ball.

G. Marge's hand in Bjorn's as she holds a pencil. He is showing her how to score.

H. Marge and Bjorn exchange a smoldering look.

I. A lone pin wobbles back and forth and finally topples.

J. A bowling glove which is delicate and fairly expensive-looking. It has "For Marge" embroidered on it.

BJORN (O.S.)

It is for you.

CUT WIDE

We PULL OUT to include Marge and Bjorn.

MARGE

Oh Bjorn! It fits. You got it in my size and it has my name on it. It's really for me.

BJORN

It is made of fine goatskin.

INT. SIMPSON FOYER - MORNING

Scene 23

We hear the school bus DRIVE UP and the HONK of a horn.

BART (O.S.)

Uh oh. School bus.

Bart enters from upstairs. Lisa enters from the living room and Marge enters from the kitchen carrying two huge lunchbags that have French bread baguettes, fruit and a donut box sticking out of each. Bart's also includes a comic book and Lisa's has a toy pony.

MARGE

Here you go, kids. Special lunches.

Lots of good things for growing bodies and some treats just for fun.

Scene 23(cont)

She hands them the bags, which are very heavy.

BART

Aye carumba!

LISA

Are you going bowling again tonight?

MARGE

Well yes I am, as a matter of fact.

But don't worry, your Dad will take
care of dinner.

BART

Mmm. Wednesday -- hoagie night.

Marge hugs Lisa too hard and kisses her too long.

MARGE (CONT'D)

Goodbye, Lisa. My darling little Lisa.

Marge hugs Bart too hard and kisses him too long.

MARGE (CONT'D)

Goodbye, Bart. My dear, dear Bart.

Lisa and Bart exit.

INT. SCHOOL BUS

Scene 24

Lisa and Bart sit next to each other holding their huge
sacks between their knees. Bart is eating donuts and
reading a comic book.

BART

Great lunches, eh Lis?

Scene 24 (cont.)

LISA

Oh, Bart, don't you see? This is what psycho-therapists refer to as over-compensation. Mom is racked with guilt because her marriage is failing.

BART

Hey, don't rock the boat, man. Whatever it is, we're makin' out like bandits.

LISA

Bart, I read about what happens to kids whose parents no longer love and cherish each other. They go through eight separate stages. Right now, I'm in Stage 3, fear. You're in Stage 2, denial.

BART

No I'm not.

LISA

Yes you are.

BART

No I'm not.

LISA

Yes you are.

BART

No I'm not.

Scene 24 (CONT)

LISA

Yes you are.

Bart leans in eye-to-eye with Lisa, backing her against the bus window.

BART

Am not, am not, am not, am not!

LISA

(A LITTLE FRIGHTENED) I stand corrected.

INT. MARGE & HOMER'S BEDROOM - EARLY EVENING

Scene 25

Homer is taking off his shirt. He starts to turn away, but stops when he sees something sticking out of one of the drawers. He pulls the object out and looks at it. It is a delicately made bowling glove. He stares at it stupidly for a moment, reads it, then carefully puts it back. After a moment, Marge comes in and begins getting ready to go out. Homer watches her. Neither says anything. Finally, Homer speaks.

HOMER

Are you going bowling again tonight?

MARGE

(NOT LOOKING AT HIM) Yes.

HOMER

(HESITATES. THEN...) At the bowling alley?

MARGE

Yes.

HOMER

Well... (GIVING IT UP)... have a good time.

Scene 25 (cont)

MARGE

I will.

She opens the drawer and takes out her bowling glove. She puts it inside her purse, **CLICKING** the clasp shut, then exits. Homer watches her go and sits slumped with his head on his chest. After a beat, Bart enters, very cheery, with baseball gloves and a ball.

BART

(CHEERY) Hey, Dad. What do you say we toss the ol' apple around, huh? Sound like fun?

HOMER

(EXHAUSTED) Son, I don't know if I can lift my head, let alone a ball.

BART

Come on, Dad. Get the lead out.

He takes Homer by the arm and starts to lead him out.

EXT. YARD - EARLY EVENING

Scene 26

Homer is standing like a zombie, his arms hanging at his side. Lisa sits on the steps watching them.

BART

Hum babe, hum babe. Simpson checks the runner on first. Here's the wind-up... and the pitch.

Bart throws the ball. Homer doesn't move and the ball **HITS** him squarely on the forehead. He drops to the ground and lies there, staring straight up.

BART

Dad, you didn't even say ouch.

HOMER

Mind your own business, son.

Scene 26 (cont)

Bart runs over to where Lisa is sitting.

BART

Lisa, Lisa! I think you're right about
Dad. Something's very very wrong here.

LISA

Bart?

BART

What?! What?! What?!

LISA

Frightened, Bart? Welcome to Stage 3:
Fear.

BART

Well come on. We gotta do something.

LISA

Sorry, Bart. I would love to help you
but I'm mired in Stage 5, self-pity.

Bart goes back to Homer.

BART

Look, Dad. I don't know what's going
on, but you once gave me some advice
that might help.

HOMER

I gave you advice? Get outta here.

Scene 26 (cont)

BART

Yeah. You told me when something's
bothering you and you can't figure out
what it is, always keep your mouth
shut. At least that way you won't make
it worse.

HOMER

Hmmm. Good advice.

INT. BOWLING ALLEY - NIGHT

Scene 27

With romantic MUSIC in the b.g., Marge and Bjorn sweep majestically up to adjacent foul lines and gracefully roll strike after strike. The rhythmic THUDDING and SCATTERING OF PINS punctuates the music perfectly.

EXT. SIMPSON HOUSE - LATE THAT NIGHT

Bjorn and Marge drive up in Bjorn's convertible. Marge's hair is blown straight back out over the trunk. Bjorn turns off the engine.

MARGE

You didn't have to drop me off.

BJORN

But I wanted to.

MARGE

But my car is back at the bowling
alley.

BJORN

It matters not. Marge, do you know how
beautiful you look in the moonlight?

CUT WIDE

There are three wide craters in the moon, making it look somewhat like a bowling ball.

Scene 27 (cont)

MARGE

Bjorn, I'm a married woman.

BJORN

(TORTURED) I know, I know. My mind says stop, but my heart cries proceed.

MARGE

(MURMURS)

BJORN

Marge darling, I want to see you tomorrow. But not at Barney's Bowl-A-Rama. Away from the thunderous folly of clattering pins. Meet me for brunch.

MARGE

When's brunch?

BJORN

It is a meal between breakfast and lunch, with a more varied assortment of foodstuffs, all of them quite tempting... some almost irresistible.

MARGE

(MURMURS) I don't think so.

BJORN

Marge darling, there are ten pins in my heart. You've knocked over eight. Won't you please pick up the spare?

Scene 27 (cont)

MARGE

(A-FLUTTER) Oh! Well, all right.

BJORN

My darling, with those words you have
made me the happiest man in this part
of town.

INT. MARGE & HOMER'S BEDROOM - MOMENTS LATER

Scene 28

The bathroom door opens and Marge slips into bed. Homer's
eyes slowly open.

HOMER

Marge?

MARGE

What, Homer?

HOMER

(DEFEATED) Nothing.

Homer's eyes remain open as Marge goes to sleep.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

Scene 29

INT. COFFEE SHOP - BRUNCHTIME

Marge and Bjorn are seated opposite each other at a corner table in the coffee shop. Marge is nervous, afraid to be seen.

BJORN

Mimosa?

MARGE

I'm a married woman. Please don't call
me that.

Bjorn, thinking she is joking, LAUGHS. Marge, not knowing exactly why, LAUGHS too.

BJORN

(LAUGHING) You are as delightful as
that concoction of orange juice and
champagne we call "Mimosa."

MARGE

Oh. Thank you.

Suddenly they are joined by HELEN LOVEJOY, a cheerful Jane Wyatt-kind of person.

Scene 29 (cont)

HELEN

Marge! Marge Simpson! You remember me, don't you? I'm Helen Lovejoy, the gossip wife of the minister.

MARGE

Oh... yes, hello, Helen.

HELEN

I had just finished eating and was about to leave when I looked over this way and said to myself, "Why, isn't that Marge Simpson over there? Having brunch with a man who isn't her husband?" And I just had to come over and say hello.

MARGE

We're... uh...

BJORN

I am giving her a bowling lesson.

Bjorn begins moving salt and pepper shakers to certain points on the table.

BJORN (CONT'D)

I was about to show her how to convert a 3-7-10 split.

HELEN

Oh? And your name is...?

BJORN

Bjorn.

Scene 29 (CONT)

HELEN

Well, I just wanted to stop by and say
hello and see if I could dig up a
little good-natured dirt. Bye. See
you in church on Sunday, Marge.

MARGE

Goodbye, Helen.

Helen exits. After a moment, both Bjorn and Marge LAUGH.

BJORN

Your laughter is like music to me. But
if you laugh at what I say next, I will
die, for I am about to say something
very serious... perhaps shocking.
Marge, my darling, I want you to meet
with me again.

MARGE

That doesn't shock me.

BJORN

Away from prying eyes. At my
apartment, the Fiesta Terrace.

Marge instantly faints. She slides off her chair and lies
flat on her back on the floor.

DISSOLVE TO:

DREAM SEQUENCE

Scene 30

MARGE POV

Marge is standing in front of a door. It opens and Bjorn
is standing there, dressed in a tuxedo that has his name
written in gold thread on his left pocket.

Scene 30 (CONT)

BJORN

(LIKE "THE CONTINENTAL") I've been
waiting for you. Come in, my
captivating one.

She enters. Bjorn's apartment is an Art Deco extravaganza.
There is romantic DANCE MUSIC playing.

BJORN

May I have this dance?

MARGE (O.S.)

Sure.

They start to dance.

CLOSE UP - THEIR FEET

They are wearing bowling shoes.

BACK TO WIDE SHOT

He dips her towards a trophy case.

MARGE

You certainly have a lot of bowling
trophies.

BJORN

They are not for bowling. They are for
lovemaking.

They start to spin again. He dips her towards the bar,
where ten bottles of champagne are arranged like bowling
pins. The front bottle is open.

BJORN

Champagne?

MARGE

Please.

Scene 30 (CONT.)

He grabs the open bottle and quickly pours some down her throat.

MARGE (CONT'D)

Thank you.

They start to spin again. Bjorn leans closer as they dance.

BJORN

What cosmic force brought us together,
Marge?

MARGE

Destiny?

BJORN

Yes... I believe so. Some divine pin-
spotter must have placed us side by
side.

MARGE

Like two fragile bowling pins...

BJORN

Standing bravely...

MARGE

Until inevitably...

BJORN

We must topple.

He reaches offstage with his foot and pulls in a satin chaise. As they sink into it.

MATCH DISSOLVE TO

INT. COFFEE SHOP

Bjorn is bending down.

Scene 30 (cont)

BJORN

Marge, speak to me.

MARGE

Is Thursday okay?

BJORN

It is okay indeed.

INT. SIMPSON KITCHEN - THURSDAY MORNING

Scene 31

Marge is making sandwiches and putting them into Bart and Lisa's lunchboxes. Homer is about to leave for work. He's halfway out the door. He hesitates, then stops and faces Marge.

HOMER

(STRUGGLING FOR THE RIGHT WORDS)

Marge, may I speak to you?

MARGE

Sure.

HOMER

You know I've been thinking... everyone makes peanut butter and jelly sandwiches, but usually the jelly drips out over the sides. A guy's hands get all sticky. But your jelly stays right in the middle where it's supposed to. I don't know how you do it. You've just got the gift, I guess. I've always thought so. I just never mentioned it. But it's time you knew how I feel. I don't believe in keeping feelings bottled up.

Scene 31 (CONT)

MARGE

(NOT LOOKING AT HIM) Thank you.

HOMER

Well... (BROKENLY)... goodbye, my wife.

He leaves, slowly closing the door behind him.

MARGE

Goodbye, Homer.

INT. SIMPSON CAR - LATER THAT DAY

Scene 32

Marge is driving towards Bjorn's apartment. She is nervous and perspiring.

EXT. FIESTA TERRACE - ESTABLISHING - CONTINUOUS

There is a sign out front reading "Young Singles Living."

INT. BJORN'S APARTMENT - CONTINUOUS

Bjorn is looking at himself in the bathroom mirror. He is combing his hair in different styles, trying to find just the right one. On the counter are enough fragrance and grooming products to stock a Thrifty Jr.

BJORN

To the most beautiful moment in life...
better than the deed, better than the
memory... the moment of anticipation.

He slaps on some cologne.

BJORN (CONT'D)

The stage is set. The curtain rises.
The overture swells. I shall give the
performance of my life.

He tweezes a nose hair in dramatic fashion.

INT. LUNCHROOM AT THE POWER PLANT - CONTINUOUS

Scene 33

Homer is sitting at a crowded table staring at his untouched sandwich. LENNY is sitting beside him.

Scene 33(cont)

LENNY

Aren't you hungry, Homer?

HOMER

Starving.

LENNY

Then why aren't you eating your sandwich?

HOMER

How can I eat it? It's perfect. It would be like eating the Mona Lisa.

Homer delicately rewraps the sandwich, puts it back into his lunch pail and trudges away.

ANOTHER CO-WORKER

(TO LENNY) Domestic situation.

INT. SIMPSON CAR

Scene 34

As Marge continues down the road she passes a church and sees a NEWLYWED COUPLE emerge, getting rice thrown at them. Marge shields her vision with her left hand. She then sees a YOUNG COUPLE with a baby stroller. She then sees a pleasant FAMILY having a picnic. She drives past the zoo and there is an APE FAMILY looking back at her. The Mother and Father Ape are holding hands. Further down the road she sees an OLD COUPLE holding hands, then two graves side-by-side in the town cemetery, then two skeletons side-by-side holding hands in a costume shop window.

MARGE POV

She is rapidly coming to a fork in the road. The right fork leads to the "Fiesta Terrace" and the left fork leads to the nuclear power plant.

Scene 34 (cont)

NEW ANGLE

Marge's car -- without a moment's hesitation -- takes the right fork and heads for Bjorn's apartment. One hundred yards down the road, the car SCREECHES to a stop and backs up with its tires spinning. Marge is looking out the back window and draping her right arm over the backseat as she backs up. When the car gets to the fork, it turns left and heads for the power plant. One hundred yards toward the plant, the car SCREECHES to a stop again, then slowly backs up until it gets to the fork in the road. It stops there and idles.

INT. POWER PLANT - TEN MINUTES LATER - VARIOUS ANGLES

Marge enters and with a purposeful expression, walks past various WORKERS who look up at her surprised and slightly confused. MUSIC: "Up Where We Belong" from "Officer and a Gentleman".

HOMER

is working, wearing his protective helmet and radiation suit. He looks up and sees Marge is there.

HOMER

Marge!

They hug.

HOMER (CONT'D)

You're here to see me, right?

MARGE

Of course.

Homer picks up Marge and starts to carry her out. He puts his safe helmet on her head a la "An Officer and a Gentleman." MUSIC swells.

All of Homer's CO-WORKERS turn from the gauges and machines they're supposed to be watching and APPLAUD as Homer starts to carry Marge triumphantly out of the room. MUSIC swells again.

LENNY

Way to go, Homer. Way to go.

Scene 34 (CONT)

ANOTHER WORKER

(TO HOMER) What'll I tell the boss?

HOMER

Tell him I'm going to the backseat of
my car with the woman I love and I'll
be back in ten minutes.

The dials start going crazy, indicating a possible terminal
meltdown, but none of the workers notice it. They continue
grinning, **CHEERING** and **APPLAUDING** as Homer carries Marge
out past the flashing warning lights.

FADE OUT.

THE END